FLORIDA

History 6 the Arts

EDISON'& FORD WINTER ESTATES

ALBIN POLASEK MUSEUM & GARDENS

THE ECONOMIC IMPACT OF FLORIDA'S ARTS & CULTURE

ST. AUGUSTINE THE BIRTHPLACE OF FLORIDA TOURISM

CELEBRATING FLORIDA'S SPIRIT

t has been an honor for the Department of State to partner with Governor Bush's Office and the many cultural and historical organizations across Florida to celebrate Florida Heritage Month. As a 4th-generation Floridian, I am especially proud to be a part of this effort as I value our state's rich and diverse history and culture. It is truly a celebration of Florida's spirit. Florida Heritage Month continues through April 15. For a schedule of events, visit www.floridaheritagemonth.com.

In this issue you will read about a new statewide economic impact study that documents that Florida's arts and cultural industry is one of the fastest growing in the state. The Florida Cultural Alliance study, *The Economic Impact of Florida's Arts and Cultural Industry*, reports that the annual statewide economic impact of the arts and culture has grown from \$1.7 billion in 1997 to over \$2.9 billion today, creating 28,302 full-time jobs. The results of this study prove that public investment in the arts enhances the quality of life in our communities and helps to build a diversified economy, ensuring our state's long-term economic health. To review the study, visit www.flca.net. A similar study released last year demonstrated that historic preservation in Florida has a total economic impact of \$4.2 billion annually.

Additionally, among the top 10 recurring themes in Enterprise Florida's statewide strategic plan, "Roadmap to Florida's Future," Florida's historic preservation and arts and culture programs were identified as statewide

priorities, integral to the state's economic diversification efforts. Governor Bush asked Enterprise Florida, the Agency for Workforce Innovation, and my office to develop this plan with input from more than 1,000 business, community, and economic development leaders statewide. Please visit www.eflorida.com/strategicplan/2004 to review the report and its findings.

The Florida Chamber of Commerce's New Cornerstone study also recognizes the future of Florida's economy relies on creative communities. For more information I encourage you to visit www.newcornerstoneonline.com.

Thank you again for making the inaugural celebration of Florida Heritage Month such a success! I encourage you to experience and celebrate Florida's spirit by participating in the events happening in your area.



Leada E. Hood

Glenda E. Hood Secretary of State

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History Cthe Arts

Florida History & the Arts is published quarterly by the Florida Division of Historical Resources and the Florida Division of Cultural Affairs, Florida Department of State.



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Florida History & the Arts will be included with the January, April, July and October issues of Florida Trend. Entire contents, copyright 2004 by the Florida Department of State. All rights reserved. No part of this magazine may be reprinted without written permission of the publisher. This material is available in alternate format upon request.

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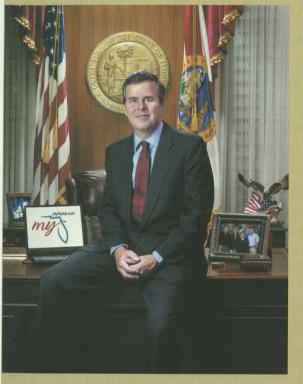


FLORIDA IN MY VIEW

GOVERNOR JEB BUSH

It is my pleasure to recognize March 15 through April 15, 2004 as the inaugural Florida Heritage Month, a time for Floridians and visitors to experience and appreciate the rich diversity of our state's dynamic culture.

While Florida is renowned the world over for its natural beauty and quality of life, this month-long tribute allows us to heighten awareness of our state's rich history, and rec-



ognize the contributions of Florida's creative and historical communities.

Throughout the centuries, diverse populations molded this state into the magnificent paradise we call home. From Key West to the Gulf Coast, and across the panhandle, Florida's cultural heritage embodies the presence and activities of Floridians over the past 12,000 years. Florida served as North America's gateway to the New World and today is our nation's threshold to space.

We all share in the responsibility to preserve and protect Florida's historical and cultural resources for future generations. To be effective stewards, we must continue to learn, and to teach, the stories of Florida's history, and to nurture the curiosity and creativity of our chil-

dren. During Florida Heritage Month I invite you to join me in celebrating our past in order to ensure strong and vibrant communities in Florida's future.

Thank you for joining me in this celebration of Florida's spirit.



JOHN ELLIS "JEB" BUSH was elected Florida's 43rd Governor in 1998 and re-elected in 2002, becoming the first Republican to be re-elected governor in the state's history.

NEWS & NOTES

MOORE HERITAGE FESTIVAL OF THE ARTS AND HUMANITIES

n 1951, leading civil rights activists Harry T. and Harriette V. Moore were murdered on Christmas night when a bomb placed underneath their home exploded. In tribute to their lives and to honor the couple's contributions to the early civil rights movement, the Inaugural Moore Heritage Festival of the Arts and Humanities will take place April 8 to 11 in Titusville.

The four-day event will include educational programs on Thursday, Friday and Saturday, at the Brevard Community College Titusville Campus; a street festival on Friday and Saturday, featuring, art, craft and food vendors and live on-stage entertainment; historic tours of Greater Titusville; special tours on Friday and Saturday of the Harry T. Moore Homesite in Mims; a Moore Heritage Gala Awards Reception and Dinner on Saturday evening and Sunday worship services at Shiloh AME Church in Mims.

Former NASA astronaut Win-

ston E. Scott, Capt., USN, Ret. is serv-

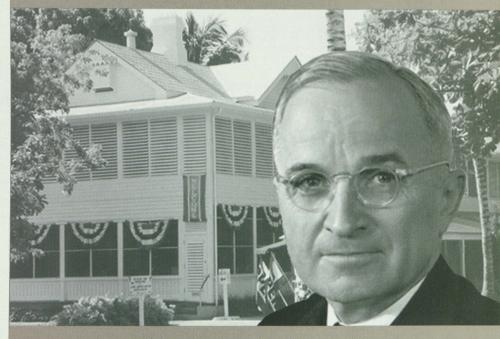
ing as honorary co-chair of the festival, with Dr. Joe Lee Smith, president emeritus, Brevard Community College, Cocoa

Campus.

Justice Unity Education Change Equality For more information or the festival schedule, call 321.264.5105, or visit www.nbbd.com/MooreFestival.

Truman Legacy Symposium Wins Second Term

2004 Truman Symposium sponsored by the Harry Key West. Keynote speakers include former Con-



Daniel, Truman's secretary, Wanda Coury, the nation's first black secret serviceman, Rex Scoutom, Tuskegee airman Herman Johnson, Truman assistant Ken Hechler and many more. The symposium will take place at the Tennessee Williams Fine Art Center at Florida Keys Community College. The First Truman Legacy Symposium was held in June 2003 in honor of the 50th anniversary of the end of Truman's presidency. For more information call 305.294.9911 or visit www.trumansymposium.com/.

NEWS & NOTES

GREAT FLORIDIANS 2003

uring a November reception honoring the Florida Historical Commission, the Florida Arts Council, and the Florida Folklife Council at the Knott House Museum in Tallahassee, Secretary of State Glenda E. Hood announced recipients of the 2003 *Great Floridian* award. They are:

MARY CALL DARBY COLLINS In November 1942, the young family of LeRoy and Mary Call Darby Collins purchased The Grove. The Tallahassee landmark was built by her great-grandfather, Florida's territorial governor, Richard Keith Call (1836-1839 and 1841-1844). When LeRoy Collins became Florida's 33rd governor in 1955, his family moved into the state's decaying 1907 Governor's Mansion. Later that year, Gov. Collins' family moved back to The Grove, which served for nearly two years as Florida's official executive residence while a new Governor's Mansion was constructed. The restoration and preservation of The Grove was a labor of love and lifelong project for Mary Call Darby Collins and her family. Her dedication and commitment to the preservation of Florida's history extends far beyond The Grove.

HENRY MORRISON FLAGLER founded Standard Oil in 1870 with John D. Rockefeller and Samuel Andrews. In his 50s, Flagler became interested in Florida and by his death, Flagler's Florida East Coast Railway (FEC) linked the entire east coast of Florida, from Jacksonville to Key West, establishing agriculture and tourism as Florida's leading industries. Flagler built hotels along the route of the FEC, establishing St. Augustine, Daytona, Palm Beach and Miami as resorts known the world over. In 1902, Flagler built the Gilded Age estate, Whitehall, for his wife Mary Lily Kenan in Palm Beach. Whitehall was designated a National Historic Landmark in February 2000.

ZORA NEALE HURSTON grew up in Eatonville, near Orlando. Famous for her storytelling talents, Hurston was a central figure in the Harlem Renaissance in New York City. *Mules and Men* was published in 1935 and became Hurston's best-selling work during her lifetime. In 1937 she published *Their Eyes Were Watching God*, now considered her masterwork. When she died in 1960, Hurston had published more books than any other black woman in America, yet she was unable to capture a mainstream audience in her lifetime. Today, Hurston is recognized as one of America's most important black writers.



Governor LeRoy Collins and Mary Call Darby Collins at The Grove.



Henry Morrison Flagler



Zora Neale Hurston



Henry B. Plant

HENRY B. PLANT When his wife was ordered south for her health in 1853, Henry Bradley Plant spent several months near Jacksonville, and was inspired by the possibilities of development in Florida. Along the southern Atlantic Seaboard he built a transportation system that 20 years later included 14 railway companies with 2,100 miles of track, several steamship lines, and a number of important hotels. Plant brought the railroad to Tampa in 1884. His Tampa Bay Hotel, designated a National Historic Landmark in May 1976, served as headquarters for the U.S. Army in 1898 during the Spanish-American War, including future U.S. President Theodore Roosevelt and members of his Rough Riders unit.

LOFTHUS

FLORIDA'S NEWEST UNDERWATER ARCHAEOLOGICAL PRESERVE



he wreck of the Norwegian barque Lofthus, located in the Atlantic
Ocean off the town of Manalapan, was dedicated as Florida's eighth
State Underwater Archaeological Preserve on February 7th in Boynton
Beach. Florida's Underwater Archaeological Preserves are the sites of
historic vessels around the state that are interpreted as "museums in the sea" in
partnership with local community participation. The iron-hulled sailing ship was built
in England in 1868 and was launched under the name Cashmere. Used in the East
Indian trade, the vessel had false gunports painted along her sides to deter Sumatran
and Javanese pirates. In 1897 she was sold to a Norwegian, renamed, and transferred

to the American trade. On February 4, 1898, while en route from Pensacola to Buenos Aires with a cargo of lumber, *Lofthus* was wrecked on the east coast of Florida. The crew of 16 was saved but the vessel was a total loss; her hull was dynamited to salvage the valuable cargo of lumber. Today, *Lofthus* rests in 18 feet of water on a white sand bottom and is inhabited by a variety of marine life. Interpretive brochures and site guides are available and a bronze plaque will be placed on the wreck to mark the site as an Underwater Archaeological Preserve and Florida Heritage Site. For more information call 850.245.6444 or visit http://dhr.dos.state.fl.us/bar/uap.

First Lady Laura Bush Designates Key West a 2004 *Preserve America* Community

n a January ceremony, First Lady Laura Bush designated the first *Preserve America* communities as part of the White House initiative in cooperation with the Advisory Council on Historic Preservation, the U.S. Department of the Interior, and the U.S. Department of Commerce. The nation's southernmost city, Key West, was among only eight to receive the honor. The *Preserve America Community* designation recognizes communities that protect and

celebrate their heritage; use their historic assets for economic development and community revitalization; and encourage people to experience and appreciate local historic resources through education and heritage tourism programs. Key West Mayor Jimmy Weekley, and Diane Sylvia, Historic Preservation Planner for the City of Key West, accepted the award from Mrs. Bush at the White House. For more information, visit www.PreserveAmerica.gov.



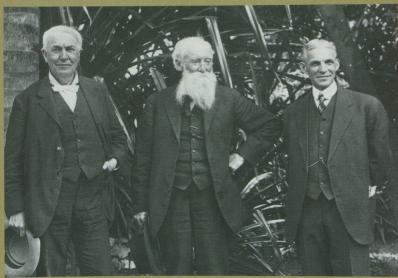


From left: Key West Mayor Jimmy Weekley, Diane Sylvia, Historic Preservation Planner for the City of Key West, First Lady Laura Bush



ince it opened to the public in 1948, millions have visited the historic winter home of Thomas Edison in Fort Myers. Millions more have toured since Henry Ford's neighboring home opened in 1990. For nearly 75 years the site has educated a public hungry to understand Edison, the icon of American technology, and enjoy the beauty of his tropical retreat. But like other significant historic sites, the Edison and Ford Winter Estates are challenged by the inherent conflict between public access and preservation. New management and an ambitious restoration program will ensure that both missions are accomplished for the visitors of the future.

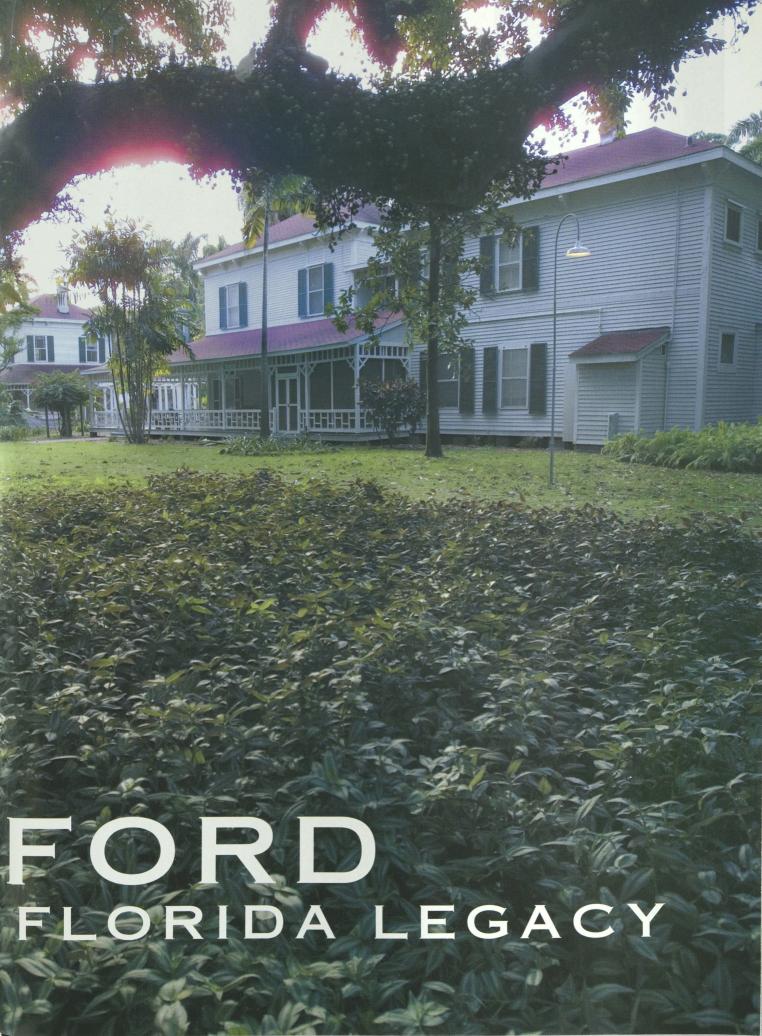
PHOTOGRAPHY BY RAY STANYARD ARCHIVAL IMAGE COURTESY FLORIDA STATE ARCHIVES



Thomas A. Edison, John Burroughs and Henry Ford in Ft. Myers, circa 1914.

Opposite: Edison Estate

EDISON ILLUMINATING THE





8

n the winter of 1885, Thomas Edison, renowned inventor of the incandescent bulb and the phonograph, became enchanted with the isolation and remarkable tropical flora in the frontier town of Fort Myers. With business partner Ezra Gilliland he purchased a 13-acre tract of land along the Caloosahatchee River.

On the property, Edison planned twin winter homes to serve as a retreat as well as a base for scientific experimentation. The inventor's original drawings were converted to architectural plans by a Boston architect. Lum-

spruce shipped from Maine for assembly in Florida.

Edison also sketched a geometric landscape plan with broad allees of royal and coconut palms, mangoes and other exotic trees. Across what would later become McGregor Boulevard, he established botanical research gardens as well as tracts of vegetables, berry bushes and fruit trees to sustain the estates.

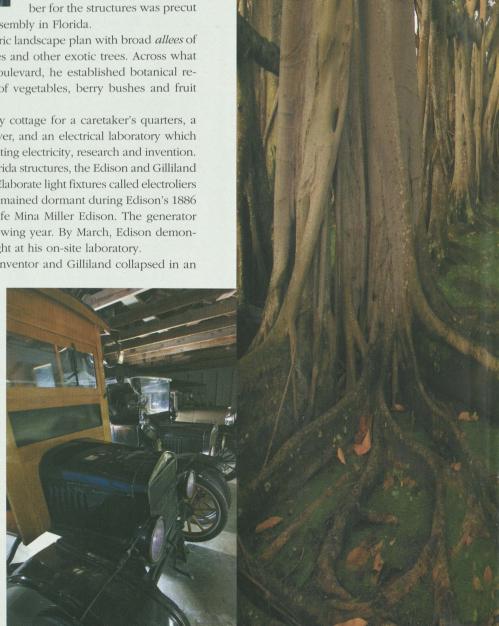
The property included an early cottage for a caretaker's quarters, a long pier extending far into the river, and an electrical laboratory which would be used as a base for generating electricity, research and invention.

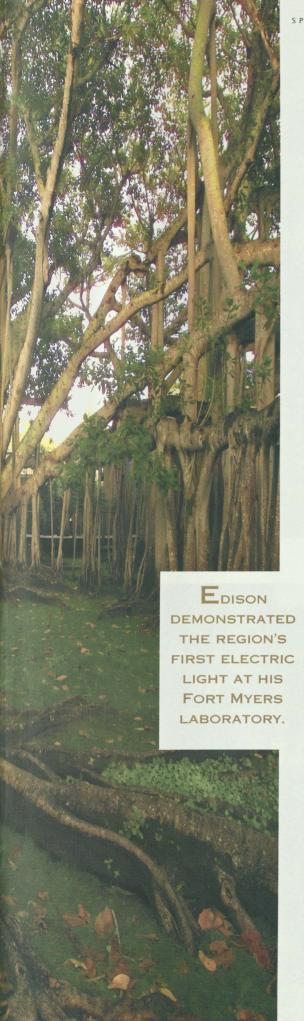
Unlike contemporary South Florida structures, the Edison and Gilliland homes were wired with electricity. Elaborate light fixtures called electroliers were installed in Fort Myers, but remained dormant during Edison's 1886 honeymoon visit with his new wife Mina Miller Edison. The generator and lights were operable the following year. By March, Edison demonstrated the region's first electric light at his on-site laboratory.

The partnership between the inventor and Gilliland collapsed in an

acrimonious dispute in late 1887. Due to the proximity of his own house to Gilliland's, Edison avoided Fort Myers for 12 years and considered disposing of the property. In 1892, Gilliland's home was sold to oil magnate Ambrose McGregor. In 1902, Edison acquired his former partner's property to supplement his own residence.

In 1900, Edison and his family returned to Fort Myers, launching a new era. For the next three decades, they would return annually, spending as little as a few weeks or as long as six months.





Now known as Seminole Lodge, the property offered them retreat, recreation and a place for experimentation.

Mina Miller Edison administered the property. After 12 years of neglect, there was much to be repaired. The former Gilliland house was renovated. Duplicate functions were eliminated and a formal dining room and servants' quarters established. French doors replaced first floor windows and porches were widened. The two homes were repainted gray to replace the now unfashionable Victorian yellow. A decorative pergola unified the identical houses.

With new accommodations for guests, the Edisons entertained more frequently. In 1914, naturalist John Burroughs joined industrialist Henry Ford in a visit to Seminole Lodge. Edison, Ford and Burroughs camped together in the Everglades.

Ford was so impressed by the region that two years later he purchased the property neighboring Edison's estate. In years to come, the Edison and Ford family vacations coincided. While in Fort Myers, the two experimented together. Ford contributed intellectually and monetarily to Edison's botanical research, which by World War I sought an economical, natural source of domestic rubber.

Also contributing to Edison's research was tire magnate Harvey Firestone, who made frequent visits to Seminole Lodge, beginning in 1923. Two years later, while Edison was researching latex-producing plants, Firestone gave Edison a cutting from a Calcutta banyan tree. Today the banyan is the largest in the United States and reputedly the second largest in the world.

In 1929, Ford asked Edison for permission to relocate his electrical laboratory to Ford's collection of historic homes called Greenfield Village, in Michigan. Edison agreed, but encountered resistance from his wife who felt the lab had historic value and should remain in Fort Myers. Despite her protests, the structure was removed and a small office was built in its place.

During the same time period, Ford and Firestone financed the establishment of a new botanical laboratory on the west side of the property. It became the site of large-scale research in domestic rubber production. Specimens were collected locally, nationally and internationally and planted in experimental gardens. Goldenrod was the most successful.

During the later years of his life, Edison's stays at Seminole Lodge lengthened. February 11, his birthday, became a regional celebration, with famous visitors such as President-elect Herbert Hoover in 1929. In 1931, film crews recorded the event for a national audience. It was to be Edison's last celebration in Fort Myers. The creator of 1,093 patents died in October of that year.

As a widow, Mina Miller Edison wintered at Seminole Lodge and considered the future of the property. Mindful of her own reaction to the loss of the electrical laboratory, she sought to keep the estate intact, to create a cultural and educational resource. She considered a library and later a university to honor her husband, but in the end deeded the estate to the City of Fort Myers. In March of 1947, the city agreed to care for the site in perpetuity as a "public park, devoted to botanical purposes and containing a botanical reference library." No one imagined its long-term architectural, historical or cultural significance. Mina Miller Edison died five months later at the age of 84.

EDISON & FORD

here was no provision made for the original contents of the historic homes. They were left to the Edison family, then became property of the Brooke Foundation, later renamed the Charles Edison Fund in honor of their oldest son. The New Jersey-based foundation still owns the Edisons' Fort Myers furnishings, which have never left Seminole Lodge.

Tours of the site began almost immediately. By the early 1950s, the Edison Home had already become a significant tourist destination. Like many of the state's historic and cultural sites during the era of great Florida attractions, efforts to allow visitor access often took precedence over protection of the extensive site.

Repairs were made with little knowledge of historic preservation practices; however, the structures withstood tropical weather, termites, and inadequate repair. The historical grounds endured hurricanes, freezes, the introduction of non-site-specific plant specimens and changing environments. Contributing to these stressors was an average annual visitation of a quarter of a million people.

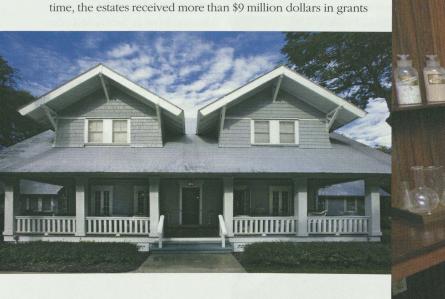
By the late 1980s, Ford's former home, which had been privately owned, was purchased by the City of Fort Myers. The Ford Estate was listed in the National Register of Historic Places in September 1988 and the Edison Estate in August 1991. The relationship between the famous inventor and the industrialist was interpreted at the sites. By early 1990, visitation to the adjacent estates topped 400,000 annually.

In the next few years, the site hired a curator and undertook several important planning and evaluation projects including: conservation analysis of the homes and object collections; analysis of the archival collections; and in-depth historical structures and cultural landscape reports. By 2001, a professional director was hired to begin a plan of work based upon established museum practices and the earlier surveys.

Board members, the Charles Edison Fund, neighbors and community leaders advocated for a change to the overall control and management of the site. In 2003, a new, private non-profit corporation was established to provide governance, and the city leased the estates to this new corporation. Since that time, the estates received more than \$9 million dollars in grants



Clockwise: Interior Edison home; Edison office; Ford Estate





PHOTOGRAPHY COURTESY ALBIN POLASEK MUSEUM AND SCULPTURE GARDENS

My Credo

When we study history it is apparent that sculpture always has borne the imperishable imprint of different civilizations. Through sculpture which artists left behind them, we can see the ways of civilization moving up and down. The nations of the past are gone—but there still remains their ART to tell us what they were.

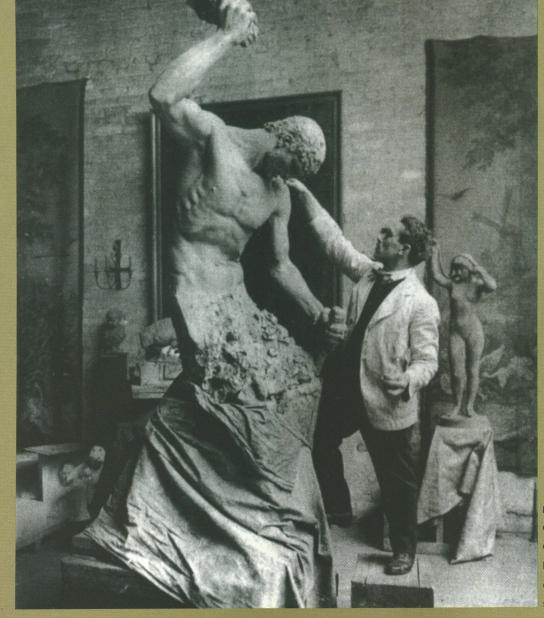
Each nation has its individual character, and this character must be reflected in its art. For this reason it seems to me to be very important for sculptors to understand that they are creating the enduring history of their country and their period through form.

This idea has so impressed me that wherever I go I try to make an opportunity to say that artists must be conscious of this great mission and make an art of their own which shall worthily represent their nation. — ALBIN POLASEK

ALBIN POLASEK THE MAN WHO CARV

The grounds of the Albin Polasek Museum and Sculpture Gardens





Man
Carving His
Own
Destiny,
c 1920, clay
sketch

ED HIS OWN DESTINY





Man Carving
His Own
Destiny,
1961,
Ilimestone







Thomas Garrigue Masaryk Memorial, 1940-1949, bronze



n a residential subdivision a half-mile east of downtown Winter Park, a three-acre plot of land overlooks Lake Osceola. Here are the secluded grounds of the Albin Polasek Museum and Sculpture Gardens. Considered one of America's top sculptors during his lifetime, the internationally acclaimed Albin Polasek (1879-1965) retired to Winter Park in 1950. Polasek (Poh-LAH-shek) worked in a variety of mediums — stone, bronze, plaster, wood, and painting. Today the Albin Polasek Museum and Sculpture Gardens displays works that span the entire career of the Czech-born artist, including childhood wood carvings from the 1890s through his final pieces of 1965. Of the 400 works attributed to Polasek, 200 are on the museum property.

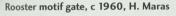
Born in 1879 in Frenstat, Moravia, now part of the Czech Republic, Polasek's talents were revealed at a young age. Throughout his life, Polasek expressed pride in his heritage and homeland. But in 1901, following in the footsteps of two brothers who were priests in Minnesota, Polasek immigrated to the U.S. to make his trade as a wood carver.

In 1906 he studied at the Pennsylvania Academy of the Fine Arts under the instruction of Charles Grafly and

won the Cresson Traveling Scholarship in 1907, 1908, and 1909. In 1910, Polasek's sculpture *Faith, Hope and Charity* won the Prix de Rome, a three-year scholarship to study at the American Academy in Rome. In his final year in Rome, Polasek produced *The Sower*, which received an honorable mention at the 1913 Paris Salon. In 1916 Polasek went to Chicago, and at the age of 37, became head of the Department of Sculpture at the Art Institute — a position he held until retirement in 1943. For many years, Polasek was known as the "Chicago" artist because he created monumental sculptures associated with buildings and green spaces in the city that have become visual landmarks.

Retiring to Winter Park in 1950, Polasek completed 18 major works during his retirement, despite suffering a paralyzing stroke shortly after his arrival. Polasek opened his three-acre estate to the public in 1961 in order to share his life works with his adopted community. He continued to produce artwork there until he died at age 86 in 1965. In 1961, Polasek established a private foundation committed to keeping his sculpture available for public display and requested that his studio, home and galleries be open to the public to encourage the study, appreciation,







St. Mary, 1937, white mahogany

and furtherance of representational art.

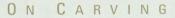
At the Albin Polasek Museum and Sculpture Gardens today, three galleries spanning his career display an impressive array of classical figurative sculptures. His residence houses his own masterpieces, along with items from his magnificent collection. Polasek's personal collection includes artifacts and antiquities of Ancient Rome along with more modern pieces. Also on the property is a small chapel dedicated to Polasek's mother. Overlooking Lake Osceola, the gardens feature classically inspired sculptures and whimsical mythological works scattered throughout the tropical foliage.

After months of renovations, the Albin Polasek Museum and Sculpture Gardens has reopened with a fresh look and a new vitality. Bright Czech-influenced colors enhance the beauty of the Mediterranean-style home built in 1949. In 2000, the property was listed in the National Register of Historic Places. In December 2003, Albin Polasek was named to the Florida Artists Hall of Fame.

Polasek's best known composition is probably *Man Carving His Own Destiny*, versions of which occupied his attention for over 50 years, beginning with his student days at the Pennsylvania Academy. The sculpture depicts a man carving himself out of a block of stone, and has become the defining symbol of Albin Polasek. It was modeled in several versions in different sizes. The final version of *Man Carving His Own Destiny* welcomes visitors to the entrance of his home in Winter Park.

To Learn More

Visit the Albin Polasek Museum and Sculpture Gardens 633 Osceola Avenue in Winter Park Phone 407.647.6294 or visit www.polasek.org.



HIS OWN DESTINY

I am like a piece of rock which has been broken off of the Carpathian Mountains in the heart of Czechoslovakia. Later this crude stone was transported to the Land of the Free, the United States of America. This block of stone was myself.

Through the opportunities that this country gave me, I started to carve out my destiny, to free myself from the rock so that I might be useful. No one knows the deep gratitude I feel for all that I have received. So if, as an immigrant, I have been able to contribute to some small part of American life, I know that I owe it to the opportunities this country opened to me.

ALBIN POLASEK





arts&culture

HELPING FLORIDA



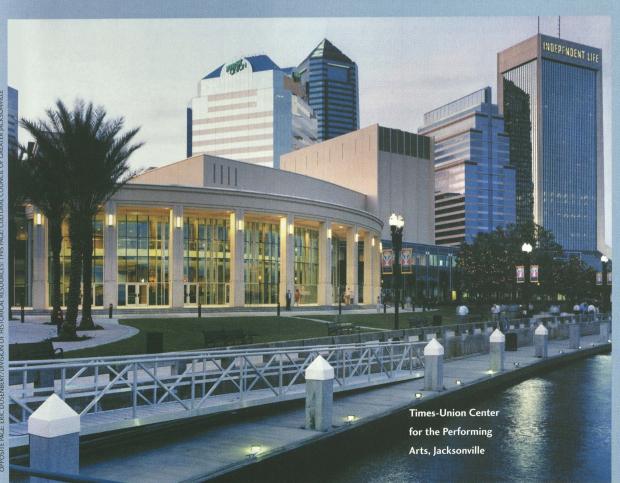
Roadway Boogie Woogie Turkey Lake Plaza

Florida Turnpike Mile Post 263

Florida's arts and cultural industry is one of the fastest growing in the state. The annual statewide economic impact of the industry has grown from \$1.7 billion in 1997 to over \$2.9 billion. According to a recent study released by

BUILD A DIVERSIFIED ECONOMY

the Florida Cultural Alliance, the industry now creates 28,302 full-time-equivalent jobs. An additional \$147.5 million was spent on part-time, contracted jobs. Written by Dr. William Stronge, Professor of Economics at Florida Atlantic University, the study, Economic Impact of Florida's Arts and Cultural Industry documents the significant role the not-for-profit cultural industry plays in Florida's economy. Sherron Long, president of the Florida Cultural Alliance, says, "Throughout Florida, arts and cultural resources help revitalize communities, reform schools, attract tourists, improve student achievement, relocate and retain businesses, create jobs, improve our quality of life; and yes, without a doubt, diversify and strengthen our state's economy."



arts&culture

r. Stronge has conducted this economic impact study in four-year spans since 1989. The newest study documents that the arts industry is a tremendous growth industry, tripling in growth over the 12-year period. Based on data from fiscal year 2000-2001, the study provides information on the economic impact of 2,914 nonprofit cultural organizations and the cultural programs of 57 Florida colleges and universities. Performing arts organizations, museums and galleries, science museums and zoos, festivals, service and support organizations, presenting organizations, and cultural councils were among those studied. The programs of these organizations make up the major part of the Florida cultural industry.

Direct Spending by Arts and Cultural Organizations has Increased

Florida arts and cultural organizations (a small fraction of the state's entire arts and entertainment industry) expended \$1.2 billion in FY 2001, of which \$0.9 billion was spent by not-for-profit organizations and \$0.3 billion was spent by colleges and universities on arts and cultural programs. The impact of this spending results in a much larger impact on the state's overall economy once ripple or multiplier effects are taken into account. Arts organizations pay their employees, purchase supplies, contract for services, and acquire assets within their communities. These actions, in turn, support local jobs, create household income, and generate revenues. When these multiplier effects are included, the Florida arts and cultural industry created \$2.9 billion of gross state product in 2001, resulting in \$877.8 million in income and 28,302 full-time jobs.

The Arts and Cultural Industry is a Growth Industry

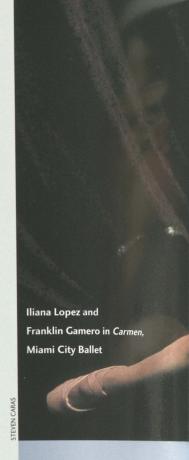
Direct spending in the arts and cultural sector of Florida's economy increased strongly, rising from \$0.7 billion in 1997 to \$1.2 billion in 2001. As the arts and cultural sector of the Florida economy has expanded since 1989, its total economic impact has grown accordingly. In fact, the arts and cultural sector of the economy grew significantly more rapidly than did the state's economy as a whole. During this same time period, the Florida economy (as measured by gross state product) has only doubled, proving that the arts and cultural industry is indeed a leading sector of the state's economy. (SEE CHART 1.)

The Arts and Cultural Industry Creates Jobs

In addition to the economic impact created through direct spending, the nonprofit arts and cultural industry makes a significant impact through the creation of jobs. This labor intensive industry relies on employees such as performers, artists, administrators, stagehands, designers, and technicians, to name just a few. The number of full-time-equivalent jobs supported by the arts and culture nearly doubled in 12 years, increasing from 14,832 in 1989 to 28,302 in 2001. These full-time-equivalent job figures do not include the large number of part-time workers (\$147.5 million spent on part-time, contracted jobs) or volunteers this industry supports. (SEE CHART 2.)

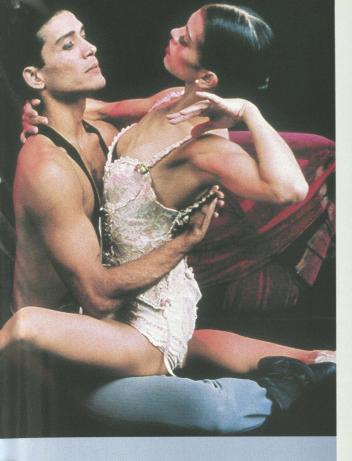
Attendance at Cultural Events is Substantial

Audience participation is significant because attendance at arts and cultural events generates related commerce for local businesses such as hotels, restaurants and shops. The study found that attendance at programs and events of nonprofit cultural organizations exceeded 400 million in 2001. The largest number of attendees went to events or programs offered by performing arts organizations (192.7 million), followed by events and programs of presenting organizations (96.3 million) and service/support organizations (70.3 million). Refer to chart for a breakdown of attendance figures by organizations type. (SEE CHART 3.)

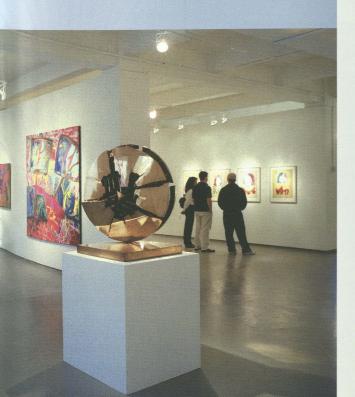




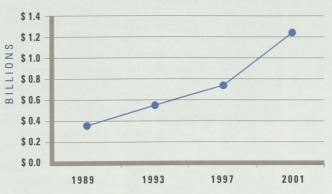




The arts and cultural sector of the economy grew significantly more rapidly than did the state's economy as a whole.



SPENDING BY CULTURAL ORGANIZATIONS



IMPACT OF ARTS AND CULTURAL ORGANIZATIONS ON THE ECONOMY OF FLORIDA

BILLIONS OF DOLLARS

	1989	1993	1997	2001
Direct Spending	\$ 0.4	\$ 0.5	\$0.7	\$1.2
Total Spending	\$0.9	\$1.3	\$1.7	\$ 2.9
Full-Time Equivalent Jobs	14,832	17,922	22,237	28,302
Memo:				

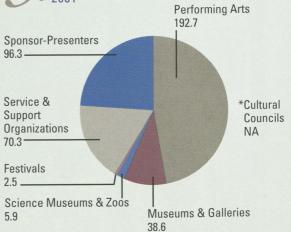
Memo:

Gross State

Product (\$ billion) \$ 231.0 \$ 300.7 \$ 389.5 \$ 491.5

Note: RIMS II multiplier from the latest version applied to calculate total spending in all years. Jobs estimates from the previous reports on the economic impact of the arts and cultural organizations written by this author. Gross state product figures obtained from the Florida Statistical Abstract. Year 2001 figures from http://www.bea.doc.gov/bea/regional/gsp/.

ATTENDANCE AT PROGRAMS AND EVENTS OF NOT-FOR-PROFIT ORGANIZATIONS* MILLIONS OF ATTENDEES 2001



arts&culture

The Arts and Cultural Industry Attracts Tourists

The arts have proven to be a major draw for travelers and their money; and, as a result, local businesses grow and prosper because travelers extend the length of their trips to attend arts and cultural events. The study documents an estimated 7 million out-of-state tourists came to Florida in 2001 and visited cultural facilities or attended cultural events. The average cultural tourist spent \$588.30 on their trip. As a result, the direct spending of cultural tourists amounted to \$4.5 billion. The total impact of these expenditures on the state economy amounted to \$9.3 billion, creating 103,713 jobs and incomes (primarily payrolls) of \$2.6 billion.

Division of Cultural Affairs Grants Programs Play a Key Role

The programs of the Florida Department of State Division of Cultural Affairs provide the infrastructure necessary for arts and cultural resources to thrive and make our communities

Quick Facts

Gross State Product

Direct Spending

Full-time Jobs

Attendance

Number of Cultural Tourists

Direct Spending of Cultural Tourists

Total Impact of Cultural Tourism

\$9.3 billion

economically healthy. As the official state arts agency, the division's primary role is to award and administer grants that help support arts and cultural programming throughout the state. State support helps provide greater access for children, adults, and visitors of our state to the many excellent and diversified arts and cultural offerings. This support also plays a vital role in maintaining the administrative and artistic health of Florida's arts and cultural organizations. Grant programs are designed to support a wide variety of cultural activities including performances and exhibits, arts education, and the construction of cultural facilities. The agency's reach extends from heavily populated counties to the most rural areas. Since its inception, the Division of Cultural Affairs, with support from the Florida Legislature, has invested over \$400 million in the arts in Florida. This investment in the arts and cultural industry contributes greatly to Florida's economy.

The results of Dr. Stronge's most recent economic impact study prove that when Florida government invests in the arts, that investment enhances the quality of life in our communities, helping to build a diversified economy, and ensuring our state's long-term economic health. Economics, though, represent just a fraction of the impact of the arts on Florida

Samuel P. Harn Museum of Art, Gainesville

Mr. P. Ham
Mr. my/kr

communities. Arts and cultural programs define who we are in all of our diversity. These programs play a central role in binding the social fabric in our communities. Arts education programs improve academic performance and give Florida's youth a greater sense of connection and direction. Florida's diverse wealth of cultural resources serve to foster understanding, build skills, and rejuvenate Florida's individuals and communities. #



SunFest West Palm Beach

When Florida government invests in the arts, that investment enhances the quality of life in our communities, helping to build a diversified economy, and ensuring our state's long-term economic health.



The Arts Center, St. Petersburg



Raymond F. Kravis Center for the Performing Arts, West Palm Beach

To Learn More

Contact the Florida Cultural Alliance, P.O. Box 2131, West Palm Beach, FL 33402

E-mail FLCULALL@aol.com or visit www.flca.net. The Florida Cultural Alliance has initiated and conducted the *Economic Impact of Florida's Arts and Cultural Industry* since 1989 with support from the Division of Cultural Affairs, National Endowment for the Arts, and members of the Florida Cultural Alliance. The complete study includes an analysis of the spending and income of arts and cultural organizations and regional breakdowns.



THE ANCIENT CITY | BIRTHPLACE OF FLORIDA TOURISM San Agustín | BY CLARISSA OTERO | PHOTOGRAPHS COURTESY DIVISION OF | HISTORICAL RESOURCES AND VISIT FLORIDA

t. Augustine is the oldest continuously occupied city in the United States. The land, *La Florida*, was proclaimed for Spain by Juan Ponce de León in 1513, but it was in 1565 that Pedro Menéndez de Avilés founded the city of *San Agustín*. Always popular for its warm climate, the citizens of St. Augustine have long understood the value of tourism in this richly historic town.

Henry Morrison Flagler changed the fate of St. Augustine and Florida's tourism industry forever. Already a middle-class entrepreneur and oil magnate, Flagler first visited Florida in 1878 seeking the "climate cure" for his wife's tuberculosis, from which she died in 1881. Flagler returned to Florida in 1883 to honeymoon with his second wife, arriving in St. Augustine via the Jacksonville, St. Augustine, and Halifax River Railway. The Ancient City inspired him, and soon his empire of hotels, railroads and developments attracted wealthy northerners seeking warm, luxurious vacations.

Flagler's first hotel, the Hotel Ponce de León, opened in January 1888 surpassing all other hotels in Florida in both size and elegance. Its 16th-century Spanish Renaissance style with lavish furnishings and Louis Comfort Tiffany windows has charmed guests for more than half a century. His second hotel, the Hotel Alcazar, opened on Christmas Day 1888, as a recreation annex to the Ponce de León. The Alcazar featured a courtyard hotel, steam baths, massage parlors,

gymnasium facilities, a casino and ballrooms, and the largest indoor swimming pool in existence at that time.

Boston entrepreneur Franklin W. Smith shared Flagler's interest in St. Augustine and built the Casa Monica hotel in 1888. However, the Casa Monica could not compete with Flagler's hotels. One year after it opened, Flagler purchased the Casa Monica from Smith and renamed it the Cordova Hotel.

In the years that followed, Flagler's empire continued to grow along Florida's east coast with the development of the Florida East Coast Railway and additional hotels and resorts. Tourists traveled farther south towards Palm Beach and after 1923, his St. Augustine hotels ceased to draw crowds.

Since the late 1960s, the three structures have served different purposes. The Hotel Ponce de León became the main campus building of Flagler College when it opened in 1968. Since the early 70s, the Hotel Alcazar has served as St. Augustine's City Hall and housed the exquisite collections of the Otto Lightner Museum and a variety of retail stores.

The Casa Monica served as the county courthouse from 1968 until its 1997 restoration. Doors reopened in 1999 and now visitors can enjoy overnight accommodations in one of the unique structures of Flagler's era while exploring the city.

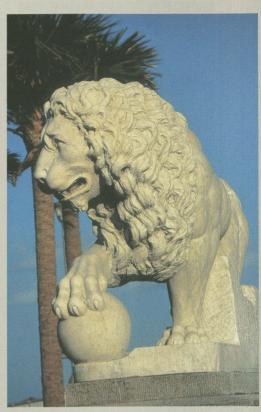
Most of St. Augustine's attractions existed long before Flagler's time. The city's most prominent landmark and a National Monument, the Castillo de San Marcos was built



MOST OF
ST. AUGUSTINE'S
ATTRACTIONS EXISTED
LONG BEFORE
FLAGLER'S TIME.



LEFT TO RIGHT: CASTILLO DE SAN MARCOS; FLAGLER
TOWERS SKYLINE; ST. AUGUSTINE STAINED GLASS
WINDOW, LIGHTNER MUSEUM; BRIDGE OF LIONS



between 1672 and 1695. It is the oldest masonry fort and best-preserved example of a Spanish colonial fortification in the continental United States.

The 1887 "Castle Warden" is home to the original Ripley's *Believe It or Not!* Museum. Built as a millionaire's winter mansion, the building became a fashionable hotel where Robert Ripley frequently stayed. Ripley's heirs purchased the property after his death in 1949. Since 1950 the museum has featured hundreds of unique and unusual exhibits, including some of Ripley's private collection.

Across the Bridge of Lions on Anastasia Island, the 1874 St. Augustine Lighthouse — Florida's first official lighthouse — still operates today. Visitors can climb 219 winding steps for a panoramic view of the Ancient City. The Museum in the Keepers' House preserves and interprets the history of the lighthouse and its surroundings.

Across the street from the lighthouse is the St. Augustine Alligator Farm Zoological Park, listed in the National Register of Historic Places. Established in 1893 along the beach, the Alligator Farm moved to its present location in 1922 where it is home to at least one pair of every species of alligator and crocodile in the world.

The charming narrow streets of St. Augustine's Historic District are ideal for walking. St. George Street takes visitors through the original City Gates, past the Oldest Wooden

Schoolhouse and a profusion of shops and restaurants.

Guided walking tours enlighten during the day while ghost tours offer a haunting perspective at night. The Sightseeing Trains and Old Town Trolley Tours are an excellent way to get a feel for the town and to visit sites such as Old St. Augustine Village and the Oldest House. And while the Casa Monica provides lavish accommodations, a variety of smaller bed & breakfast inns, like the St. Francis Inn and the Casablanca Inn on the bay, offer quaint settings and impeccable hospitality.

To Learn More

St. Augustine, Ponte Vedra & the Beaches, 1.800.OLD.CITY or www.VisitOldCity.com; Tour Saint Augustine, 904.825.0087 or www.staugustinetours.com. For more information visit www.FLAUSA.com.



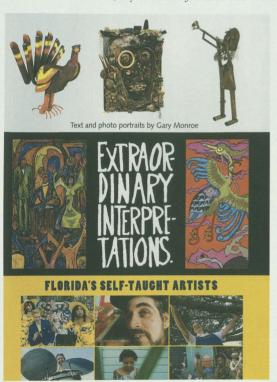
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MIXED MEDIA

IN PRINT

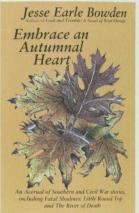
A SAMPLING OF NEW FLORIDA TITLES

Gary Monroe presents 62 of Florida's self-taught artists with text and portraits of the individuals and their works in **EXTRAORDINARY INTERPRETATIONS** (University Press of Florida). The book reveals lives fueled by inner inspiration and generally isolated from the art market, institutional support, and mainstream culture. The diverse and unorthodox art of these extraordinary individuals ranges from sculpture in wood and tin to paintings on canvas, grocery bags, and old pizza boxes. EMBRACE AN AUTUM-NAL HEART (Father and Son Publishing) is Jesse Earle Bowden's latest collection of stories. Bowden uses lyrical, word-picture prose to enliven indelible characters, presenting profiles of West Florida writer and folklorist Judge E.W. Carswell, and Air Force General Daniel (Chappie) James, among others. "America's Most Beautiful Suburb" is the focus of CORAL GABLES MIAMI RIVIERA: AN ARCHITECTURAL GUIDE (University of Florida Press) by Aristides J. Millas and Ellen J. Uguccioni. Designed as a history and



pocket guide to showcase the many unique architectural features and places of Florida's "boom-time" city, the book traces Coral Gables architecture from its beginnings to the present. The guide, illustrated with more than 120 archival and contemporary photos, presents the historical context of 19th-and 20th-century city planning, traces patterns of development, and offers self-guided tours. PRESIDIO SANTA MARIA DE GALVE: A STRUGGLE FOR SURVIVAL IN COLO-**NIAL SPANISH PENSACOLA** (University Press of Florida) edited by Judith A. Bense, offers the first intensive account of an early colonial Spanish presidio in La Florida. Based on long-term interdisciplinary study and excavation, the book presents a rich inventory of artifacts, archaeological remains, and historical photos documenting how the presidio on Pensacola Bay marked the beginning of more than a century of Spanish occupation in West Florida.







ONLINE: PRESERVATION

www.preservenet.cornell.edu is a comprehensive database of regularly updated resources, established in 1994 by preservation students of various universities interested in providing preservation information on the then newly emerging Internet. PreserveNet offers a wide range of links to a variety of preservation resources and organizations, and maintains a current listing of professional and educational opportunities. The site also includes information on national and international preservation conferences, as well as economic and

legal resources.

preserve net

ART SCENE

FLORIDA STUDIO THEATRE - NURTURING TOMORROW'S PLAYWRIGHTS

"Young children who engage in dramatic enactments of stories and text improve their reading comprehension, story understanding and ability to read new materials they have not seen before. The effects are even more significant for children from economically disadvantaged circumstances and those with reading difficulties in the early and middle grades."

— Critical Links: Learning in the Arts and Student Academic and Social Development, Arts Education Partnership (AEP) 2002

Several national studies have documented the benefit of arts education. Time and again, arts education is shown to increase standard achievement scores, bolster self-esteem, develop creative thinking and social skills, and improve cognitive performance. Across the state, cultural organizations provide young people with educational outreach in the arts, enhancing the quality of education in Florida schools and communities.

The Florida Studio Theatre (FST) in Sarasota, through its Write-a-Play program, has been inspiring students to write plays for the past 12 years. Touring to schools

across the South, the Write-a-Play program has visited more than 150 Florida schools, reaching over one million students in 49 counties throughout the state. The program includes in-class playwriting workshops, teacher training sessions, study guides, ongoing consultation with FST professional staff, play reading and evaluation, and FST's production, *The Play Factory*.

From April 20 to May 21, over 7,800 children will participate in *Under Six*, a compilation of heartwarming plays written by children from Sarasota and Manatee counties and across the United States. An awards ceremony at the national Young Playwrights Festival on May 8 will honor some of America's youngest produced playwrights, and professional actors and directors will

present student works for elementary, middle, and high school students.

For more information about the Write-a-Play program, call Paul Hutchison at the Florida Studio Theatre, 941.366.9017 or visit www.fst2000.org.





ART IN UNFAMILIAR PLACES

TALKING CONTINENTS

he arts play a major role in revitalizing downtown areas and enhancing urban environments. The City of Jacksonville has recently undergone a major revitalization of its downtown, constructing a new sports arena, courthouse, and library. Recognizing the importance of utilizing the arts in its revitalization efforts, the Cultural Council of Greater Jacksonville introduced Art in Public Places. The program's first major public art installation, *Talking Continents*, was completed in November 2003.

Artist Jaume Plensa, of Barcelona, Spain, was chosen to design a large-scale, outdoor artwork for the Jacksonville Veterans Memorial Arena. The result, *Talking Continents*, is an impressive and thought-provoking piece, which functions as a metaphor for communication.

With an ethereal quality, six translucent fiberglass figures, positioned at key points around the plaza, sit upon stainless steel poles towering 30 feet in the air. From within the chest of each figure, diodes emit a colored light, inspired by the stained glass colors of the nearby historic St. Andrews Church. Kinetic LED lights inside each figure are programmed to regularly change color, giving a lifelike quality to the figures. Their colorful visual heartbeats serve as a metaphor for communication, calling upon arena spectators to congregate.

Plensa says, "The sports complex is a meeting place for people. *Talking Continents* is based on a desire to unite and complement the complex group of elements that make up the area. The seated figures are talking in colors. Their silent conversation is directed to us as a universal language of rhythms and colors and serve as a way to invite people to enjoy the area."

For more information about Talking Continents or Jacksonville's Art in Public Places program, call the Cultural Council of Greater Jacksonville at 904.358.3600 or visit www.culturalcouncil.org. To see Talking Continents, visit the Jacksonville Veterans Memorial Arena at 1145 East Adams Street.



CALENDAR

Through April 11 Tampa

Cross Currents at Century's End: Selections from the Neuberger Berman Art Collection. Tampa Museum of Art. (813) 274-8130

Through April 30 Palm Beach

The Liman Collection of 19th-Century McLoughlin Children's Books. Society of the Four Arts Mary Alice Fortin Children's Art Gallery. (561) 655-2776

Through April 30 Maitland

Miss Lamson's Front Porch. The history of the Winter Park literary community featuring collections of writing tools and books by Winter Park authors and a children's corner. Historic Waterhouse Residence and Carpentry Shop Museum. (407) 644-2451

Through May 16 **Daytona Beach**

A Slave Ship Speaks: The Wreck of the Henrietta Marie. Museum of Arts and Sciences. (386) 255-0285

Through May 23 Tallahassee

Visions of Paradise: Florida in the Popular Imagination. A celebration of Florida's diverse cultural and social history. Museum of Florida History. (850) 245-6400

Cajuns, Blue Dogs, and **Hurricanes: The Art of** George Rodrigue. Pensacola Museum of

Art, Pensacola

Through May 23 Jacksonville

Edward Hopper and Urban Realism. Presents Hopper (1882-1967) in relation to the realist tradition in the first half of the 20th century. Cummer Museum of Art and Gardens. (904) 356-6857

Through May 30 **Delray Beach**

The "Lunch Box History" Exhibit. Showcases the history of the lunch box from its beginning in 1902 and its cultural impact for more than 100 years. Museum of Lifestyle and Fashion History. (561) 243-2662

Through June 6 Miami

Shipwrecks and Rescues, 1575-2000. Historical Museum of Southern Florida. (305) 375-1492

Through July 20 **Key West**

"Reefs, Wrecks & Rascals." Mel Fisher Maritime Museum. (305) 294-2633

April 2-3

Taylor County Bluegrass Festival. Forest Capital Museum State Park. (850) 584-5366

April 2-3 West Palm Beach

Third Annual Multi-Cultural Storytelling Festival. Yesteryear Village. (561) 790-5232

April 2-May 15 Pensacola

Cajuns, Blue Dogs, and Hurricanes: The Art of George Rodrigue. Pensacola Museum of Art. (850) 432-6247

April 3 **Tallahassee**

2004 Springtime Tallahassee Parade and Jubilee. Downtown Tallahassee. (850) 224-5012

April 4-June 6 Lakeland

Kimonos from the Roth Collection. Japanese kimonos that represent different stages of life, class levels, and events will be featured. Polk Museum of Art. (863) 688-7743

April 7-June 6 **Boca Raton**

American Impressions: An Arcadian Vision. Paintings from the Akron Art Museum. Boca Raton Museum of Art. (561) 392-2500

April 8-11 Mims/Titusville

Moore Heritage Festival of the Arts and Humanities. A celebration of African American history and culture. Harry T. and Hariette V. Moore Memorial Park. (321) 632-1111

April 10-June 6 Vero Beach

American Society of Marine Artists Juried Exhibition. Vero Beach Museum of Art. (772) 231-0707

April 16

Key West 2004 Robert Frost Festival of Poetry. Heritage House Museum. (305) 296-3573

April 16-17 Vero Beach

50th Annual Hibiscus Festival. Historic Downtown Vero Beach. (772) 234-4412

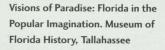
April 16-18 Tampa

24th Annual Tampa-Hillsborough County Storytelling Festival. Various venues. (813) 931-2106

April 17 Cassadaga

Third Annual Cassadaga - Lake

Edward Hopper and Urban Realism. Cummer Museum of Art and Gardens, Jacksonville



Helen Water Festival. Colby Park. (386) 228-2472

April 17 Clewiston

17th Annual Sugar Festival. Clewiston Chamber of Commerce. (863) 983-7979

April 17-18 **Boca Raton**

Ninth Annual Art, Music, and Orchids in the Park. Mizner Park Amphitheatre. (561) 395-4433

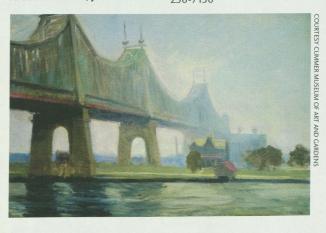
April 17-25 **Mount Dora**

Seventh Annual Mount Dora Festival of Music and Literature. Mount Dora Event Center. (352) 385-1010

April 17-June 6 Ocala

Traditional or Not, It's Still Life. Complementing the national exhibition "Feast the Eye, Fool the Eye," traditional and not-so-traditional displays of still life artwork. Appleton Museum of Art. (352) 236-7136





CALENDA

April 23-May 2 Crestview

Old Spanish Trail Festival. Salutes the area's rich heritage with a rodeo, authentic trail rides, and parade. Old Spanish Trail Festival Society, Inc. (850) 689-1618

April 24-25 Apopka

43rd Apopka Art & Foliage Festival. Apopka City Park. (407) 886-3285

April 25 St. Augustine

Victorian Jubilee. Vintage car, carriage and bicycle promenade with Victorian period characters, a game of croquet, horseshoes, and a barbershop quartet. (904) 810-0500

April 25-July 4 Tampa

Tales from the Easel: American Paintings from Southern Museums. Examines the complex issues raised by representational painters from around 1820 to the post-World War II era. Tampa Museum of Art. (813) 274-8130

April 28-May 2 West Palm Beach

SunFest 2004. Flagler Drive. (561) 659-5980

April 29-May 2 Gainesville

Farm and Forest Festival. Authentic 1870s-period farm life and environmental festival with period-correct skill demonstrations. Morningside Nature Center. (352) 334-2170

April 29-July 23 **Coral Gables**

Collective Works of Cuban Dissidents. Paintings by a variety of Cuban dissidents are featured, along with their stories and experiences from the island nation. Casa Bacardi, University of Miami. (305) 284-2822

May 1 Apalachicola

13th Annual Spring Tour of Historic Homes. Historic Trinity Episcopal Church. (850) 653-9550

May 1 **Delray Beach**

Cinco de Mayo Festival. A commemoration of freedom and liberty. Old School Square. (561) 276-3396

May 1-2

High Springs 28th Annual Pioneer Days Celebration. Highlights historical and cultural roots, with period artisan demonstrations, and more. High Springs Chamber of Commerce. (386) 454-3120

May 1-2 **Ormond Beach**

32nd Annual Art in the Park. Rockefeller Gardens. (386) 676-3257

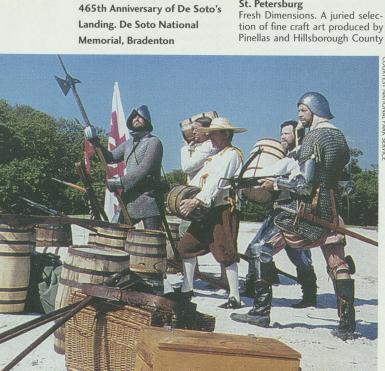
May 14-15 Key West

2004 Truman Legacy Symposium: 'Harry Truman & Civil Rights.' Harry S Truman Little White House. (305) 294-9911

May 14-16 Dania Beach

56th Annual Florida Anthropological Society Meeting. Graves Museum of Archaeology and Natural History. (954) 925-7770

May 14-June 26 St. Petersburg





52nd Annual Florida Folk Festival. Stephen Foster Folk Culture Center State Park, White Springs

high school students. Florida Craftsmen Gallery. (727) 821-7391

May 22 Maitland

Second Annual Children's Art Festival. Activities include a cooperative mural, cartooning and drawing, stone rubbings, performances and games. Maitland Art Center. (407) 539-2181

May 22 Vero Beach

Riverside Children's Theatre Fiesta. A performing arts festival for children. Riverside Theatre. (772) 231-6990

May 22 Barberville

Old Fashion Neighbor Day Celebration. Pioneer Settlement for the Creative Arts. (386) 749-2959

May 22-July 3 Naples

Made in Florida: The Contemporary Landscape. Highlights recent work by Florida's midcareer and established artists. Naples Art Association at the von Liebig Art Center. (239) 262-6517

May 27-September 6 Tallahassee

Frank Stella: Selections from the Haskell Collection. The Mary Brogan Museum of Art and Science. (850) 513-0700

May 28-30 White Springs

52nd Annual Florida Folk Festival. A three-day celebration of folk songs, music, dance, and crafts. Stephen Foster Folk Culture Center State Park. 1-877-635-3655

May 29 Crestview

Carver Hill May Day Festival & Museum Day. (850) 689-1618

May 29-30 Bradenton

465th Anniversary of De Soto's

Landing. Costumed living history programs and demonstrations. De Soto National Memorial. (941) 792-0458

May 29-30 Zellwood

2004 Zellwood Sweet Corn Festival. Festival Grounds on Ponkan Road. (407) 886-0014

May 29-August 19 West Palm Beach

Birdspace: A Post-Audubon Artists' Aviary. An exhibit of recent works by more than 50 artists. Norton Museum of Art. (561) 832-5196

June 3-12 Pensacola

55th Annual Fiesta of Five Flags. Celebration of the founding of Pensacola. (850) 433-6512

June 4-6 Archer

Yulee Railroad Day's Celebration. Period parade, historic walking tours, pony and buggy rides, historic arts and crafts, and museum tours. Archer Historical Society. (352) 495-1044

June 10-12 **Tallahassee**

7th Annual Florida African Dance Festival. Over 20 dance and drum workshops, a performance concert, special childrens program, festival vendor marketplace, and health education fair. African Caribbean Dance Theatre. (850) 539-4087 or www.fadf.org.

June 12-13 **Fort Pierce**

Wings 'n Wheels 2004. Military show, featuring vintage planes, tanks, and water assault craft. St. Lucie County International Airport. (772) 462-1732

June 19-20 **Deerfield Beach**

Mango Festival. A celebration of music and multiculturalism. Along Dixie Highway. (954) 480-4433

ON A ROAD LESS TRAVELED

WORLD'S SMALLEST POLICE STATION CARRABELLE

f you've driven through the fishing village of Carrabelle on coastal highway 98 between Tallahassee and Apalachicola, you have probably seen one of the state's most interesting and unusual roadside attractions. A blue phone booth, shaded by a chinaberry tree, clearly and proudly proclaims its status as the "World's Smallest Police Station."

It all started on March 10, 1963. At that time, the town's police phone was bolted to the side of a building. Unauthorized long distance calls were made, and police would get drenched handling official calls in the rain. When a nearby phone booth had to be replaced, Johnnie Mirabella, St. Joe Telephone's lone Carrabelle employee at the time, suggested that the police phone be placed inside the old phone booth.

The original booth took abuse from vandals and Hurricane Kate, but the "World's Smallest Police Station" still stands. According to Chamber of Commerce staff, travelers and tourists still stop each day to take pictures of the local curiosity. The booth has been recognized on television shows such as "Ripley's Believe It or Not," "The Today Show," and "The Tonight Show Starring Johnny Carson," and more recently was featured in the movie "Tate's Hell," produced at Florida State University.

The "World's Smallest Police Station" is located on Highway 98 at the corner of CR 67 in Carrabelle. The original booth is on display across the street in the Carrabelle Chamber Office at 105 St. James Avenue and can be seen Monday through Friday from 10 a.m. to 2 p.m. Call 1.850.697.2585 or visit www.carrabelle.org/station.htm.

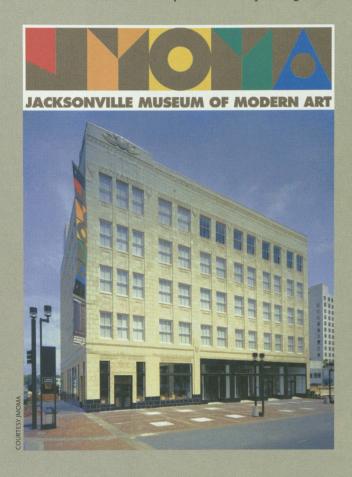


IN UPCOMING ISSUES.

JMOMA—JACKSONVILLE MUSEUM OF MODERN ART

The Southeast gained another premier art destination when the Jacksonville Museum of Modern Art (JMOMA) opened its doors May 3, 2003. JMOMA stands in the heart of downtown Jacksonville on Hemming Plaza, the city's main square.

Built in 1931 to house the Western Union Telegraph Company, the historic building is a rare Florida example of the Chicago school of commercial art deco architecture. The newly renovated 60,000 square foot museum houses five galleries, including a 40' high atrium gallery, an auditorium for film and lectures, studio classrooms, and the ArtExplorium Loft family learning center.





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